

TEACHBUG



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FAMOUS MONSTERS

NOVEMBER 35c



READ
ABOUT
THE MAN
WHO SAW
KING
KONG
90
TIMES!

... PAGE 34



LON CHANEY in
LONDON AFTER MIDNIGHT



Hi! I came
in a package
marked "Do Not
Unwrap Till Kharis-mass"!
But YOU will see more
of me (John Burke)
in this issue of
FAMOUS MONSTERS.



WEIRD AWARD

Historic Moment in Monsterdom as Horror Heads meet:

JAMES H. NICHOLSON, left, President of American-International Pictures of Hollywood and JAMES WARREN, Publisher of FAMOUS MONSTERS, come together in New York City for the Presentation of the Famous Monsters Magazine Producers Award for the horror hit of 1962—THE PIT AND THE PENDULUM.

Who will win the coveted honor in 1963? Watch this space!





PRIZES this issue to **CHARLES P. JOHNSON** of Omaha, Neb.; **ELLIS KENDRICK** of Warrensburg, Mo.; **ALLEN WHITE** of Estill Springs, Tenn.; and **CHARLES PELTZ** of London, England; for letters & literature (newspaper clippings, etc.) Above & Beyond the Call of Duty.

JOSE CAN YOU SEE



● Jose Roger Mass to whom this issue is gratefully dedicated for his great **MASS** of filmaterial made available for our future issues.

● Excerpts from an exceptional 6800 word letter:

No. 10—Reasonable criticisms, high quality writing & fine ideas, what we have come to expect from Robert Bloch, in his "Menace, Anyone?" But "The Son of Mad Labs" stunk! No. 11—Really appreciated Jim Warren's reply to Sidney Brown: it brought out FJA as he really is in the field of science fiction, horror & phantasy. "Son of Mr. Monster" (Chaney Jr.) a very good article. Particularly appreciated: the complete list of **JEKYLL & HYDE** films. Scognamiglio's article on the Poe pictures was great, containing amazing information of many films I had never even heard of. No. 12—Great cover! Inside Darkest Acula, favoring the good & criticizing

the poor, welcome. Condensation of **THE THING** skillful. No. 13—Monsters in Review fine, inspiring me to keep records of all the different types of fotos in your mag. Preview of **MAGIC SWORD** great. First chapter of **Rocket to the Rue Morgue** makes it appear Wendayne Wahman certainly is the leading female authority on imagi-movies. **Lon Chaney Shall Not Die!** was one of your finest ideas. Kongaroo Meets Robert Bloch was a very interesting "debate" in a sense. No. 14—Inside Ackerman a fine addition; when I read it I feel as tho FJA is talking to me. Article on Bert I. Gordon one of the best on him I have ever read. Picture of the Id from **FORBIDDEN PLANET** was great. No. 15—Thanks for Gray Daniels' criticisms of **TEENAGE ZOMBIES** and **INCREDIBLE PETRIFIED WORLD**, two definitely grade-Z pictures. Tin Age Robot was filled with those mind-crogling puns & sick humor. Return of the Burn—once was enuf. **INVASION OF THE BODY SNATCHERS** review gave good credit to a fine movie. No. 16—Clown at Midnight superb! Your best article to date. Bloch's writing wonderful, Ack's fotos fabulous! No. 17—Conclusion of Clown at Midnight almost as good as part 1. Anecdote about Glenn Strange's "peak" performance the kind of humor in your magazine I don't mind. Dick Smith foto-article on creation of Dorian Gray xint. Lionel Atwill foto in **Hidden Horrors** xint. No. 18—Scoop foto of **MR. SAR-DONICUS** great. Thanx so much for FJA's thots on new **CABINET OF CALIGARI**. Reviews on the **COLOSSAL MAN** films honest, fotos fine. The prize-winning amateur make-ups were great. **YEARBOOK**—You picked out the very best articles from your first 6 issues. No. 19—Shape of Things Ahead best news dept. yet! **TALES OF TERROR** preview & fotos great; ditto **Prehistoric Story**. Thanx, Mr. Ackerman, for your comments on the 2d **LOST WORLD**. Lugosi & Lorre great. Here are some things I would like to see in future issues: More Bloch (never fear), more Gio Scognamiglio (we hear), more German films with fotos (see **METROPOLIS** feature in **SPACE-MEN** No. 6), a list of imagi-movies with info on the works they were derived from (author, publisher, if in print, etc.), biographies on such personalities as Dwight Frye, James Nicholson, Conrad Veidt, Tor Johnson, Christopher Lee, Claude Rains, John Carradine (presto! presto!) and Forrest J Ackerman (Never! The PTA, PDQ, FBI & JFK won't permit it!). My opinion of the new **CALIGARI**: a haunting journey thru the mind of a woman going thru bizarre traumatic horrors

but would not be understood or appreciated by the emotionally immature or children.

CHARLES P. JOHNSON
OMAHA, NEB.

● If there's room in the Fang Mail dept. nexttime we'll include Charles' essay on Slob Monsters 1955-'60.

KENDRICK CAPTURE TRIFFIDS!



First Picture of the Man-Killing Mobile Plants from **THE DAY OF THE TRIFFIDS**, submitted by reader **ELLIS KENDRICK** who writes to share this preview info with FM's audience:

Most of mankind is blinded by a world-wide
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FAMOUS MONSTERS

NOV. 1982
Vol. 4 No. 5

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meteor flash and as an aftermath of the great celestial flare a species of plants mutates into an ambulatory army. Death-dealing plants on the march, seeking a terror-stricken blinded enemy—man! Miraculously spared their vision are Howard Keel, an American seaman, and Janina Faye, a 13-year-old schoolgirl, and together from London they escape to France. There, the pair helps Nicole Maurey turn her large home into a refuge for blind villagers—but the Trifids soon appear and drive them on to Spain! Believing his own body to be the magnet which attracts these lethal plants, Keel stakes his life on a hunch and acts as a decoy to draw the myriads of mobile plant-monsters in endless columns after his car. Like a veritable Pied Piper on wheels, Keel leads the killer plants to the edge of the sea and the audience to the edge of their seats . . . In CinemaScope & Eastman-color.

LITTLST MONSKER?



● **BRUCE BIRKEL** of Covina, Calif., who's just about 3 issues of FM tall and says he owes all his interest in monsters to a friend, Allen Hughes.

WILD!

I was quite impressed with a film I saw as a second feature with all the titles chopped off and only the obviously inaccurate title **WILD WOMEN** clipped on. Seeing it in a strange nearly empty theater may have helped the impression; anyway, I was looking for some clue as to what it actually was and finally found it in FM: thanks for the still from **WHITE ZOMBIE**! Congratulations, also, on the finest set of stills from classic horror films ever to appear together: those for part 1 of **THE CLOWN AT MIDNIGHT**. Bloch's article took on new dimensions. Stills from the German silents are particularly interesting to me. I am curious as to when the well of original **CALIGARI** stills will run dry: I have almost never seen a duplication and had never seen the one you used. I'd be interested in seeing stills from **THE DYBBUK**; why slight it and give **THE GOLEM** so much space?

JOHN BENSON
PHILA., PENNA.

● Because (a) there have been four **GOLEMS** and only one **DYBBUK**; (b) the **DYBBUK** was disappointing & a bore with far less visual fantastic content than any of the many **GOLEMS**; (c) and in any event, even if there were much to say or show about **THE DYBBUK**, stills from it are as rare as eclipses of the moon in Transylvania.

THE CLOWN AT MIDNIGHT

Mr. Bloch is so critical that there wouldn't be any more science-fiction fantasy films if everyone else shared his opinions. If there is the least little bit of horror thrown in a sci-fi film to create interest Bloch immediately labels it an s.f. horror film and throws it out the window. **SIGN OF THE BODY SNATCHERS**, **MAN FROM** I can see where movies like **THE THING**, **INVAPLANET X**, **Gill Man** series and **CREATURE WITH THE ATOM BRAIN** can be labeled like this; I think they were meant to be in that category. But really good scientific films that were meant to be straight s.f. like **BEAST FROM 20,000 FATHOMS**, **WAR OF THE WORLDS** and **WHEN WORLDS COLLIDE** (I use Bloch's own examples) cannot fall into this category. **BEAST FROM 20,000 FATHOMS** I suppose would fall into type "Look out, boys, the monster is loose!" The **Beast** had a science fictional resurrection in the Arctic and the whole background of the film had s.f. explanations hovering over it. Now comes the presence of the monster and the threat against humanity. Can't s.f. enter here just as it did in John Campbell's classic science fiction story "Who Goes There?" Mr. Bloch might say at this point that movies can't be compared with books. I don't think so. I think, done right, motion pictures can be just as effective as novels. I would like to know what Bloch thinks of some of the new s.f. films like **MYSTERIOUS ISLAND**, **JOURNEY TO THE CENTER OF THE EARTH**, **20,000 LEAGUES UNDER THE SEA**, **THE TIME MACHINE** and **MASTER OF THE WORLD**.

About horror movies Bloch says a surprisingly small number are produced as "shockers," too many are "vehicles" for an actor and too many are "gimmick" movies where the horror element serves as a foil for questionable comedy. I agree with all statements to a degree but again think Bloch is just too critical. Certainly there have been many movies produced to make money and not shocks. Many are gimmick movies but I think this type was created in the last few years. **Amateur-International** when it was beginning made nothing but this type of horror & sci-fi movie, cheap pictures (which nevertheless paid off) like **AMAZING-COLOSSAL MAN**, **ATTACK OF THE PUPPET PEOPLE**, **THE SPIDER**, **HOW TO MAKE A MONSTER** and **I WAS A TEENAGE FRANKENSTEIN**. But now they are 7 years old and producing the really good horror movies such as **HOUSE OF USHER**, **PIT & PENDULUM**, **TALES OF TERROR**, and sci-fi like **MASTER OF THE WORLD** and **WHEN THE SLEEPER WAKES**. It seems as tho the cheapies were only used as steppingstones to goodies. Saying horror movies are vehicles for an actor was correct during the 30s & 40s but I don't believe this is done at all now. Vincent Price & Christopher Lee are the only new, good horror actors today and anyone can see their movies do not fall into this category. I agree with Bloch completely about the censoring of horror films: doing this would certainly take away a desired feeling that was purposely and with good reason put into the film. I have the same opinion about Chaney Sr., Karloff, Lorré & Chaney Jr. as Mr. Bloch but must say what he says about Lugosi and **DRACULA** is questionable. I think Lugosi portrayed a true monster-fiend of the supernatural world just as Bram Stoker in his classic novel described the vampire. In conclusion I would like to say that horror movies are going into a new era. More "thrillers" are being made this year than in the last 20 years and practically all promise to be very good. All have good budgets, good writers, good directors and com-

petent acting. Vincent Price, a tremendous actor, is the Boris Karloff of this new era. He & Edgar Allan Poe have started the trend. It is going on from there. The last thing I would like to say is if Robert Bloch is still doubtful about the horror movies put out now he should make it a point not to miss **THE INNOCENTS**. This in my opinion is one of the best "thrillers" ever made. I don't think even the critical Mr. Bloch could say anything against this film.

ROBERT WOODS
GARDEN CITY, MICH.

THE TERRIBLE KLINESAURUS



● **BOB KLINE** of Sherman Oaks, Calif., submits the above sketch which he says was inspired by our jump-for-joy feature about real monsters. The **Prehistoric Story**, part 1 of which appeared last issue and part 2 of which will return next. Bob, by the way, is only 15, a fact which we emphasize to point up the excellence of his artwork.

THE LORE OF LORRE

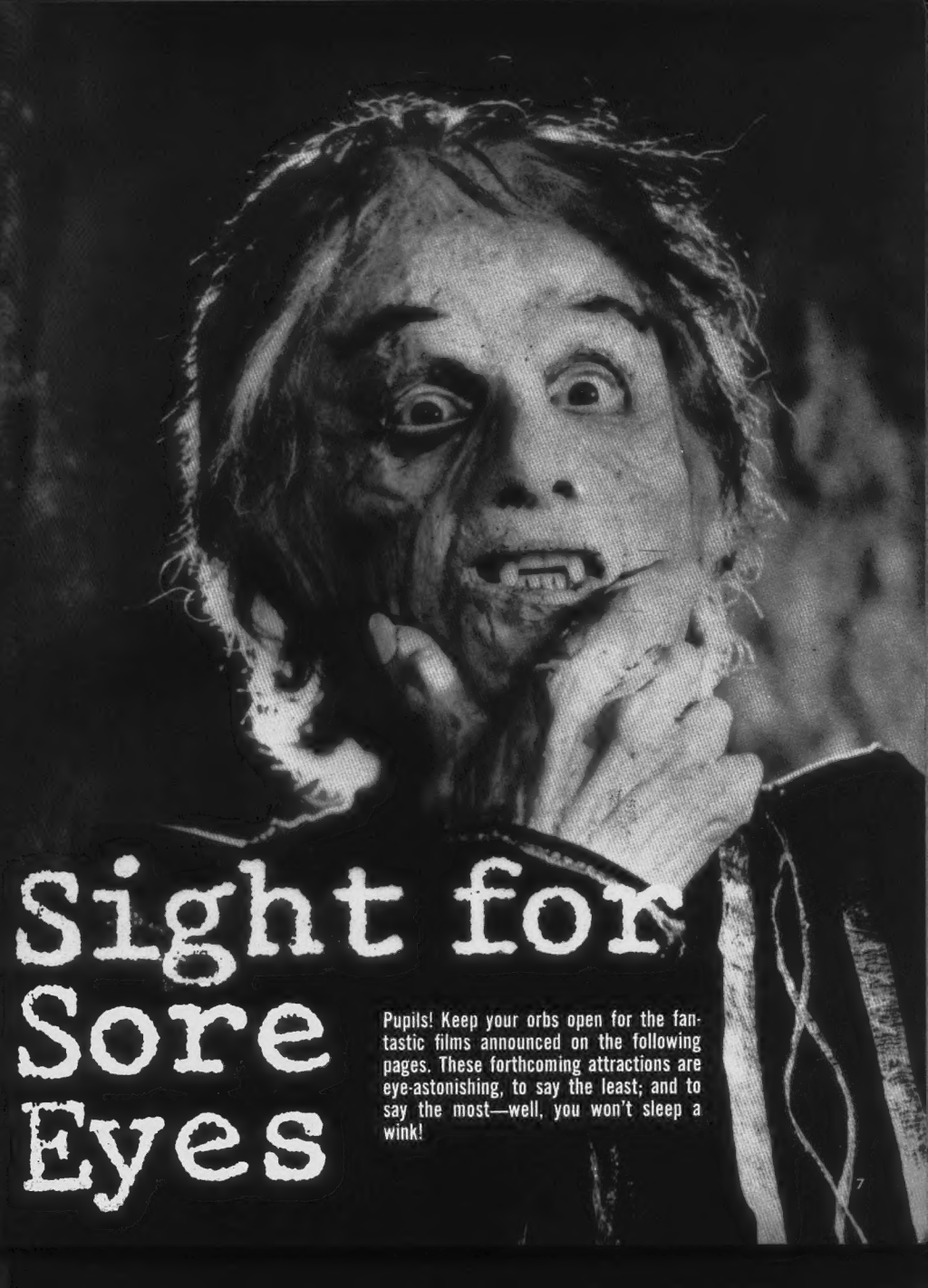
● **DANIEL JENKINS** of Horrorland, Monster Model Maker, newshawk & horror artist, phoned FJA to say one Larro movie had been left out of the **Potor Popeye Story: MY FAVORITE BRUNETTE** with Bob Hope.

● A request from your Editor, and I sincerely mean it: please send me more snapshots of yourselves. I know it's an impossible goal to see a picture of every one of my half a million or so readers but if each of you approximately 300 writers who send in a letter each issue would include a foto, why in practically no time at all (as the tanna leaves fall) I'd have seen all of your harpy smiling-faces?! It should take only something like 270 years to cover all of you, and covering all of you is probably just what I should do.

—FJA

Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—

DEAD LETTER DEPARTMENT
FAMOUS MONSTERS
1426 E. Washington Lane
Philadelphia 38, Pa



Sight for Sore Eyes

Pupils! Keep your orbs open for the fantastic films announced on the following pages. These forthcoming attractions are eye-astonishing, to say the least; and to say the most—well, you won't sleep a wink!



Fugitives from our companion magazine *SPACEMEN* are these "stars" of *THE INVASION OF THE STAR CREATURES* (American-International).

This man lets out a shriek heard atop the Eiffel Tower when this awful eyeful horror gives him the cold shoulder. (Wouldn't you get the shoulder shudders too if an extra eye suddenly grew on you?) From *THE MANSTER*, now playing in some parts of the country and originally known as *THE SPLIT*. (Columbia)



DO YOUR EYES ACHE FROM SEARCHING THE MOVIE AD SECTION OF THE NEWSPAPER FOR NEW FANTASY FILMS? DO THEY THREATEN TO JUMP OUT OF THEIR SOCKETS LIKE RUNAWAY ROCKETS? THEN EITHER USE DR. GRUE'S FAMOUS GLUES OR—YOUR BEST BET YET—RIGHT HERE & NOW LOOK THRU CLARE VOYANT'S EYES AT THE SHAPE OF THINGS TO COME . . .

EYE have it on the word of my publisher himself—telephoned me 3000 miles from New York—that while the President of American-International Pictures was in his (Jim Warren's) city recently he (Jim Nicholson) revealed the name of his next horror classic, the one which, come Halloween, our Contest Winner Val Warren will be flown to Hollywood to personally play a part in!

Val may well consider himself the luckiest *FAMOUS MONSTER* reader ever born (altho luck really had nothing to do with it—it was talent) for he will appear in a picture with—

Peter Lorre!

Vincent Price!

And maybe, even, Boris Karloff!

Once, many years ago, Karloff made the picture with his old slaymate, when Bela Lugosi was still alive. He appeared in 2 make-ups: one bearded, the other with a wrinkled, dead-eyed, partially paralyzed face. Clues enough for you horror experts to recognize it?

Quoth Edgar Allan Poe, *THE RAVEN*—forevermore!

things are looking black

Herman Cohen's *HORRORS OF THE BLACK MUSEUM* put him in the black in a big way so, in color and CinemaScope in October he's going to start filming an original terror tale titled *BLACK ZOO*.

Hammer Films has signed Richard Matheson, the incredible shrinking man (he shrank away from the pit & the pendulum in the cellar of the house of usher); Richard Matheson to give the world its greatest *NIGHTMARE*.

THE OLD DARK HOUSE will be around by Halloween, Wm. Castle told me when I ran into him recently at the preview

A FAMOUS MONSTERS EXCLUSIVE PHOTO!

Will the strongest man in the world meet his match in the attack of the blood-thirsty skeletal creatures of VAMPIRES vs. HERCULES? Produced in Italy — starring Christopher Lee.





LON CHANEY SHALL NOT DIE!

Son of Mr. Wu!

In our very first issue Lon Chaney was seen in one of his most remarkable make-ups as the incredibly ancient, hollow-cheeked, brittle, almost mummified Oriental Mandarin.

By popular demand, the fascinating photo of Chaney was repeated in our recent YEAR-BOOK.

Now we bring you a first look in our pages at "the greatest make-up artist of the ages" in his Chinese role as his own son.

MR. WU was released in 1927, just 3 years before Lon Chaney departed for the Realm of Eternal Inspiration.

of an amusing Vernesque whimsy called **STOWAWAY IN THE SKY**.

Lightening up the dark scene a bit, Jules Verne's **LIGHTHOUSE AT WORLD'S END** will be made in France.

hands of horror

Here are previews of 2 shockers you'll want to keep "handy":

HAND OF DEATH

Starring John Agar as the Indestructible Inhuman Terror who Threatens the World.

Story: Alex Marsh (Agar) is a young scientist dedicated to discovering a way to save humanity from the doom of nuclear warfare hanging over all our heads.

Working in an isolated laboratory, Marsh develops a deadly gas, a potent vapor whose molecules will paralyze a person and render the mind susceptible to suggestion.

In mixing the highly dangerous chemicals in the formula for the hypnotic gas, Marsh has an accident, as a result of which he is very ill for several days. When his assistant returns from a brief vacation and comes to his aid, Marsh lays his hand on his arm and both are astonished when the mere touch produces a sinister black mark.

In a short time the assistant dies!

Marsh now realizes that altho *he* is immune to death, death is in his very hands, his slightest touch. (Like the hands of Karloff in **THE INVISIBLE RAY**. That's the way he killed Lugosi.) So Marsh destroys his scientific equipment and returns to civilization to consult an old friend, Dr. Ramsey, to try to find an antidote. On the way he accidentally kills 2 other people by his lethal touch.

Step by step Marsh undergoes a horrible transformation until in the end he is a completely hideous sun-demon type monster.

HANDS OF A STRANGER

Story: Dr. Gil Harding (Paul Lukather) decides in an emergency that the only way to save the hands of pianist Vernon Paris (James Stapleton), which has just been mangled beyond use in a taxi accident, is to attempt a *transplant*. Unfortunately, the only hands readily available are those of a murdered man.

Powerful new hands are affixed to the unconscious Paris' wrists and in time the graft proves successful. But while the operation succeeded some strange mental quirk developed in Paris as a result of his new hands.



Hottest new horror from Mexico is the Melting Man, star of stage, scream & tallow-vision.



Scientist's twisted wife gets down on her Japan-knees to beg her husband to make her beautiful again in *THE MANSTER*.

Before the film has ended, Paris has: caused his girlfriend to become a human torch . . . been instrumental in the death of a young boy . . . murdered a doctor and his fiancée . . . and become himself a maniac.

Sangster & Carreras strike again, their latest production for Hammer Films being *MANIAC*.

Other weirdies, whackies & wonder stories to watch for are:

JOURNEY INTO THE UNKNOWN and *DEPTHS OF THE UNKNOWN*.

BLEAK HOUSE . . . *BLACK DOOR* . . . *WAX DOLL* . . . *THE CHILDREN* . . . *THE HAUNTED VILLAGE* . . . *THEY* . . . *SON OF FLUBBER* . . . *MAGIC CARPET* (with Oscar Homolka) . . . *OFF ON A MAGIC CARPET* (Bert I. Gordon project) . . . Bert Gordon's first sci-fi comedy,

as yet unnamed but interplanetary in nature . . . *SEANCE ON A WET AFTER-NOON*.

THE SMASHMASTER . . . *THE BIRDS* . . . *JASON AND THE GOLDEN FLEECE* (Harryhausen) . . . *THE NIGHT CRAWLERS* . . . *BARAN* . . . *FANTASTIC VOYAGE* . . . *THE DAMNED* . . . *THE AVENGER* . . . *THE MAN WITH X-RAY EYES* . . . *THE BRAIN* (Donovan's) . . . *WHEN THE SLEEPER AWAKES* . . . *GORATH* . . . *THE SECRET WORLD OF DR. LAO* . . . *SPACE-RAID 63* . . . *THE DEVIL'S MESSENGER* . . . Ray Bradbury's *FAHRENHEIT 451* . . . *THE LAST WAR* . . . *MASK OF THE RED DEATH* . . . *BATTLE BEYOND THE SUN* . . . and *THE RETURN OF MR. H*.

END



The New Phantom! Phantom No. 3, Herbert Lom, takes his place alongside those previous Opera haunters Lon Chaney & Claude Rains in this new Universal thriller!

HIS LIFE HAS BEEN EXCITING, COLORFUL. HIS FUTURE IS UNLIMITED. HERE NOW, AT LAST, IS JOHN CARRADINE'S STORY TO THRILL AND INSPIRE YOU . . .

Carradine!

John Carradine has been acclaimed as one of the finest actors alive today. On a wintery February 5 in the year 1906, he entered the world as Richmond Reed Carradine. His father was a noted poet, attorney, painter and Associated Press correspondent and his mother gained fame as a brilliant New York surgeon.

"Almost every truly great actor I've met in over 30 years in the theatre came from a family with artistic talent," Carradine said recently. "The accident of birth alone, however, does not make an actor, painter or doctor. It merely strengthens the odds that that person can succeed if he applies himself to the task with determination and perseverance."

He attended primary grades in Peekskill and Kingston, N.Y. schools. One day, during a summer vacation, he went on a scouting trip to the Catskill Mountains with

some of his friends. While there, he experienced the most terrifying event of his life, one well-suited as a scene in a suspense movie of his own.

"A crew had just finished working on the road and there were boxes of dynamite lying at intervals along each side," he remembered as a slight shudder crept into his voice. "Without any warning, an electrical storm blew up and the sky was suddenly filled with lightning."

So a group of young boys were forced to walk up a long, winding mountain road, their hearts pounding with the knowledge that, any minute, a stray bolt of lightning might lash down out of the heavens and ignite the dangerous explosives.

Carradine doesn't know how his friends and he ever escaped sudden death that terrible day.

During his high school years, he took advanced courses to prepare for his higher education as well as participating in track and football. Then he went on to study at the Graphic Art School in Philadelphia with the distinct notion of becoming a sculptor.

But, one night, he sat through a performance of "A Merchant of Venice" starring Robert Mantell. "He was the greatest living Shakespearean actor at that time," he said. "I was so impressed with his ability that I decided this was what I wanted to do."

Carradine made his theatrical debut in 1929 with a Shakespearean stock company in a New Orleans theatre. He credits much of his later success to a thorough knowledge of the classic author's literature.

"Shakespeare's immortal works are the best training ground for an actor," he said. "Understanding of these words automatically leads to a better understanding of one's self, hence, competence in one's chosen field."



Famed actor John Carradine glances at **FAMOUS MONSTERS** and has his fantasy-film past brought back to him. Carradine is currently starred in Broadway's hit show, **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM**.

FAMOUS MONSTERS EXCLUSIVE

article by **ROGER ELWOOD**

Roger Elwood is a talented young reporter for the Atlantic City, N.J. Press. A great fan of horror films, he has an extensive library of books and magazines dealing with the supernatural and studies **FAMOUS MONSTERS** constantly. In his spare time he interviews television & motion picture personalities.





John Carradine is entranced by "The Most Happy Bela" as lovely young victim, Wanda McKay is brought on the scene—Monogram's 1944 VOODOO MAN.

In 1929, he went to Hollywood where the only job he could land was as a set designer for Cecil B. DeMille. During that same year, he appeared in "The Geisha" at the Vine Street Theatre, progressing during rehearsals from bass in the chorus to the character lead.

He worked the following season with horror king Boris Karloff in "Window Panes," a play in Los Angeles. He also produced and directed "Richard III" in which he performed the title role.

wow, it's here at last!

Then a long-awaited dream became reality when he made his first motion picture as Zeke in "Tol'able David." (a 1930 remake of the silent classic).

"When I stepped in front of the camera,

I would have been completely at ease if it had not been for the director," he said softly. "I was very snooty about movies, having been on the stage so long. But I needed the money all right. However, the director was very stern and tough and it was hard for me to break away from old habits."

The next few years saw him doing an assortment of classics at various theatres in and around the Los Angeles area. In 1934, he resumed his film career "with a small role in 'The Invisible Man.' Claude Rains was excellent in that one," Carradine commented.

Prior to this, he became familiar with the techniques of horror and suspense when "Dracula" was first released. "To many it was a new, exciting idea. I had read the book as a boy and I knew Bram Stoker, the author, was a very educated man. When I



It's the REVENGE OF THE ZOMBIES for scientist Carradine, who's a bit outnumbered in this 1943 Monogrammer.

saw Bela Lugosi in the role, I thought he did extremely well, though I realized the producers had taken liberties with the original.

"I did believe, however, that 'Frankenstein' was, from all aspects, a truly superior film. It had good direction, a nice script and wonderful photography."

voodoo and zombies

During the 1940's, he appeared in a host of horror films. One of these was "Revenge of the Zombies," a story about a man who creates a race of super-humans. In the end, they turn against him because he forgot to give them the emotions of love and compassion.

The same year, he did "Captive Wild Woman" for director Edward Dmytryk,

who later went on to do films such as "The Young Lions" and "Walk on the Wild Side."

"Captive Wild Woman" warranted two sequels, "Jungle Woman" and "Jungle Captive" but Carradine did not appear in either of them.

In 1944, he scored brilliantly in the shock category. One hit was "Voodoo Man" with Bela Lugosi (Carradine and the late Lugosi were very good friends until the latter's untimely death). This effort was the story of a man who tries to bring his dead wife back to life by trapping young women and experimenting with transferring their vital energies to his beloved's cold corpse.

Carradine was an assistant who helped herd the beauties into Lugosi's eerie experimentation chambers.

"Return of the Ape Man" again paired



United Artists were John Carradine and Tor Johnson as they joined Rathbone, Tamiroff, Chaney Jr. and Lugosi in **THE BLACK SLEEP** (1956).

Big John takes in view of dead wife, Veda Ann Borg in **REVENGE OF THE ZOMBIES**. 1946's **FACE OF MARBLE** also cast him as a scienti-fiend trying to bring the dead back to life.



the two actors. Once more, Lugosi was a mad scientist but our pity is reserved for Carradine, whose brain is used to civilize a prehistoric caveman.

reincarnation of evil

Next came "The Mummy's Ghost" which gave Carradine an opportunity to star with another fine actor, Lon Chaney Jr. In this one, the producers had the Mummy taking a cruise to America so he could search for the reincarnation of his ancient love.

Then a landmark was born! As "Blue-beard," Carradine received an unusual amount of critical praise. Rated as above average for a film of this type, it gave him a chance to create a portrayal still remembered as one of his finest. One critic said: "A suspenseful thriller. Carradine is restrained and *very good*."

The year 1945 greeted him with only two horror pictures. The first was "House of Frankenstein." The rest of the cast included such professionals as Boris Karloff (also a close friend of his), the late George Zucco, J. Carroll Naish and Glenn Strange as Frankenstein, of course!

A sequel followed within a few months. This time around it was "House of Dracula."

beware—the half human!

In the past 17 years, Carradine has been in few horror films. They include: "The Unearthly" (a Republic chiller casting him again as a mad scientist), "The Incredible Petrified World" (another mad scientist), "Half Human" (still *another* scientist!!!) and "The Black Sleep" with Basil Rathbone, Akin Tamiroff, Bela Lugosi and Lon Chaney Jr.

Carradine has not attempted any similar movies recently. The only way he would make another is "if the producers paid me a great deal of money." Even then, he doubts if he would accept any offers.

Indeed, it is only fair and just to say that John Carradine is *not* known exclusively for these films. Millions can vividly recall him as the fanatical police sergeant in "Prisoner of Shark Island," the story of Dr. Samuel Mudd, who treated John Wilkes Booth for gunshot wounds.

Others remember Carradine in John Ford's classic Western, "Stagecoach." He was also in "Jesse James," "Return of Jesse James," "Thunder Pass," "Stranger on



Dr. Karloff threatens "Dracula" Carradine with a well-done stake unless he pays his rent on the HOUSE OF FRANKENSTEIN.



In 1945 Universal crowned Carradine "King of the Vampires" as he was given the keys to the HOUSE OF DRACULA.

Dr. Drury knows all too well that behind those bandages lies an empty Jon Hall in *INVISIBLE MAN'S REVENGE*.



Horseback," "The Kentuckian," "Hidden Guns," "Johnny Guitar," and "The Man Who Shot Liberty Valance."

For a while, changing to a comedy vein, he guest starred in eight Red Skelton television shows and was almost mistaken for a regular on that series. He has also done episodes for "Thriller," "Death Valley Days," "Bonanza" and "Navy Log."

Included in his credits are parts in quite a few adventure and costume dramas, such as: "Captains Courageous" ("My favorite film," he said), "Desert Sands," "Captain Kidd," "Of Human Bondage" and many, many others.

Carradine was signed for "Around the World in 80 Days," "The Ten Commandments," and "Story of Mankind," each an expensively made, Technicolor motion picture of epic proportions. The first two received separate Academy Awards as the "Best Picture" in the different years they were released.

Regardless of the quality of his horror films, (several like "Bluebeard" have been well-rated) his fine acting has remained consistent. Whether it be a mad scientist or merely a normal person sucked cruelly into the grinding wheels of fate, he has shown a certain amount of inherent dignity which has prevailed through his career.

Carradine speaks to you!

Despite hardships and disappointments, he has forged ahead in his chosen profession. "My advice to youngsters who want to act," he said, "is for them to go to college, get a good classical education and study the humanities as often as possible. If someone can be discouraged from acting, in the theatre or films, then he *should* be discouraged for his own good—acting isn't for him."

Known by children all over the world as well as adults who realize the magnitude of his wonderful abilities, he can very well sit back and review his life to date with a deep sense of satisfaction. However, he is not this type of person. He seeks constantly to improve himself, with the precious hope that in some small way, he will assist in lifting the standards of the theatre he loves so dearly.

From a struggling young man, to a successful actor. John Carradine has matured into someone wise with the lessons of experience, and skilled with the tools of his trade.

END



It looks like the one and only Crash Corrigan, in his custom ape-suit, who's threatening our champion in Universal's CAPTIVE WILD WOMAN.

YOU AXED FOR IT!

This is **YOUR** department. Just address your request to Dept. UX4, 1426 E. Washington Lane, Philadel-

phia 38, Penna., and then look sharp in future *FM*s for your name & the scene you want to see again.



For MR. & MRS. LOUIS GARFINKLE, this little-known foto of Cameron Mitchell as the scar-face of *AS THE SEA RAGES* (Columbia 1960). A strange thing this is that in our Mystery Photo this issue you can see Cam as he really looks, looking at a man who looks just a little worse off than Cam looks here!



Another look at Luna, the Vampira of the last generation, as she menaced the leading man in *MARK OF THE VAMPIRE*. Her real name was Carol Borland and she is brought back at the request of EDYTHE DEVINNEY.



Blacky LuGoan makes a comeback in **REVENGE OF THE CREATURE** at the request of **KENNY GREEN, MARC OLMSTED & MURRAY KAUFMAN.**



The Most Frightened Girl on Earth is seen again as a Martian's weird arm is felt on her shoulder in **WAR OF THE WORLDS**. We're sure thousands of you will share the thrill with **STEVEN BLAIR, DREW MILLER** and **JOHN GILBERT** (of England!) who requested the foto.



Mr. Vampire Himself, in an offbeat role as mad man of *THE PHANTOM SHIP* for ELLEN POLLON, BILL OBBAGY & DIAN GIRARD.



A snake preview of American-International's *REP-TILICUS*, requested by BARBARA NESSIM.



Unwelcome boarder is this South of the Border Frankenstein in *EL CASTILLO DE LOS MONSTRUOS* (*THE CASTLE OF THE MONSTERS*), for AL MORGAN.

"The Monster" was the name of the original story. World-famous author Stephen Crane wrote it around the turn of the century.

The feminine lead was Bettye Ackerman (no relation to FJA).

A flame of fate seared his face into a grotesque mask . . . turning him into a hunted thing . . . making him run like a wounded beast before the unreasoning hate of a fear-stricken town! So screamed the ads.

Suspense Thriller of the Thing that could happen in your town.

Who would dare to lift the mask?

Who could look and be the same?

This one stumped Stephen Jochsberger who sent it in for identification but not your editor who will reveal the name of the film next issue to those of you who do not recognize it.

Mystery Man of p. 37 last issue was the late matinee idol, one of the screen's handsomest leading men and the actor who portrayed a silent version of DR. JEKYLL & MR. HYDE—John Barrymore! (photo, right)



MYSTERY PHOTO

DEPARTMENT



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**Out of the Florida Largo comes a new Manbeast,
a Creature half School Teacher, Half Human.
Read—at your own risk—the Johnny Burke Story!**

LURK LIKE BURKE LURK

By day he's John O. Burke, science instructor at the University of Florida, major in biology, Bachelor of Science, married, father of four.

But by nite!—ah, when the sun has set and the TV set has inspired him with reruns of the early Karloff, Lugosi & Chaney Jr. thrillers, then this mild meek mastermind of scienceville retires to his "mad lab" and emerges made up as the star of TV station WSUN's "NIGHTMARE" show, seen in the St. Petersburg-Tampa area.

On camera he portrays

a Mummy!

a Werewolf!

the Phantom of the Opera!

"I never know who—or what—Johnny will be next," shudders his wife.

His children think their pop has an awful lot of awfully peculiar friends: men with fangs, red eyes, bushy hair, livid scars, hunched backs . . .

his ambition: creature career

"I don't feel that I'm too old to start a new career," says Johnny, "and I would like very much to achieve a position of entertaining via motion pictures, TV or stage. Altho anything that has held a man in its thrall for more than 15 years can hardly be called new, so I guess I'm really still trying for the one career I want most."

Johnny Burke did not become a beastman over nite. The "bug" bit him in the mid-30s, when he was still a little boy.

"It was an innocent child's game," he explains, "of going into mommy's room and playing with her make-up . . . and in general making a mess.

"Later, as my desire to express myself developed, the next step was making up daddy and his brother. How patiently they suffered at my eager but inexperienced hands!"

on stage at 6!

"I couldn't have been more than 5 or 6 when I made my first public appearance in an Xmas play. That taste of acting whetted my appetite and my hunger for the stage grew greater with the passage of time.

"Bit parts in local school plays followed as I grew older.

"When my love of horror & monsterdom began is not quite clear in my mind but one thing I know for sure: the effects have been permanent. I first began experimenting in the quiet of my own home in St. Petersburg, Fla., creating first one fiendish face and then another with my make-up kit."

real life "ghoul"!

At one point in his career the bestial Mr. Burke was caught in the act of digging up



An Original Creation: "The Old Caretaker"



Burke at Work at his Make-up Table in his Den.

a grave! "However, it was all right," he explained; "it was an Indian burial mound whose remains I was excavating as part of an archeological examination."

He has also, as a naval hospital corpsman, been acquainted with the sick & diseased.

"From the many views I have had," he says, "of different ways of life and the people who live them, I believe I have gained an insight into what makes people tick and have learned in some way the true feelings behind the faces of many men. It may have been this feeling which led me to portray these people and express for all to see what otherwise only a few would see."

true horror

"The true horror that only nature can

visit on man, I have seen with my own eyes as a medical assistant. And, believe me, Nature is the superior creator of monsters! No make-up kit could copy Nature when she's in an evil mood or match her macabre details. But I believe that by assuming various faces and altering my physical appearance, by projecting my empathy with the person cursed with a natural horror, I can bring to the 'normal' world a better understanding of real people and their unfortunate afflictions."

To Johnny Burke, "horror is not an unbelievable thing. Rather, it is a condition of the mind manifested by facial & bodily distortion. Movies & like media make it possible for viewers to observe these conditions at second hand."



Burke's Own Concept of the Phantom (Unmasked) that Haunted the Paris Opera's Catacombs.



The Mummy Stirs . . . the poppy & all the other people hastily depart!

After centuries as Master of the Undead, Count Dracula—in the person of Bela Lugosi—will quench his nocturnal thirst for blood no more.

No longer can aged, wrinkled, brittle Ernest Thesiger influence Dr. Frankenstein in his unorthodox experiments with the mysteries of life & death.

Living mummies, 4000 years old, must look to other priests of Egypt for their tana leaves since George Zucco departed on the great ship of the ancients for the Netherworld of the Dead.

Lon Chaney . . . Lionel Atwill . . . Rondo Hatton . . . Conrad Veidt . . . Colin Clive . . . with us no longer.

Boris Karloff . . . Peter Lorre . . . Basil Rathbone . . . John Carradine . . . Vincent

Price . . . Glenn Strange . . . Tor Johnson—these are about all the “horror regulars” we have left. Ray Milland may possibly become identified with these roles. Of course, not to overlook Cushing, *Diffring & Lee* abroad. And, in this country, young blood Chris Robinson would very much like to play horror, monster & make-up roles, if Hollywood would cast him more frequently in these parts.

“The old masters of horror are fading away and,” points out Johnny, “someone has to replace them. Why not someone who truly loves entertaining & the specialized field of the supernatural & horror?”

Why not, indeed?

Good Luck to *FAMOUS MONSTERS'* new monster discovery, John Burke. **END**

UMOC

JOHNNY BURKE



UMOC—Ugliest Man On Campus—Johnny Burke as the Lycanthrope of Largo.

MIGHTY JOE YOUNG,
a 1949 Harryhausen creation.



SON OF KONG

RAY HARRYHAUSEN—HIS INSPIRING LIFE STORY. FROM TEENAGE MONSTER FAN TO GROWNUP CREATURE CREATOR, MONSTER ANIMATOR No. 1, SPECIAL EFFECTS ACADEMY AWARD WINNER. BY THE MAN WHO WAS BORN TO TELL HIS TALE, HIS FRIEND FOR A QUARTER OF A CENTURY — FORRY ACKERMAN

The first time I heard the name Ray Harryhausen was when its owner, then but a boy of 15, called me on the phone and introduced himself. That was probably about 1937, 21 years before the birth of *FAMOUS MONSTERS*. It was far from the last time I was to hear that name.

Shortly thereafter, Ray came to visit me. He had seen *KING KONG* revived at a neighborhood theater in Los Angeles and learned from the manager that the stills he (Ray) was crazy about had been borrowed from me. Afire with enthusiasm for Kong, young Ray arrived and I lent him the fotos he had fallen in love with so that he might have them copied.

Kongophile #1

"Phile" means fan, and that was what Ray was already well on his way to being when I first met him. I remember when he caught up with my record on *THINGS TO COME* (standing at 31 times, today). Somewhere along the line he saw *KONG*



Terry Moore plays Out of This World Piano, held aloft by MIGHTY JOE YOUNG.



The Ymir Captive! But can any chains of steel, forged by mere man, hold this Harryhausen masterpiece? (20 MILLION MILES TO EARTH, Columbia 1957.)

The Mighty Molluscoid flexes its muscles on San Francisco's famous bridge in IT CAME FROM BENEATH THE SEA (Columbia 1955).



(Special Mention for this article is due Tim Dillenbeck, Mark McGee, David Allen & Chris Koppel for spontaneous contribution of considerable amounts of research information on the films & techniques of Ray Harryhausen.)



The Shape of Stings to Come as giant bee makes hives break out all over boy & girl in peril. (MYSTERIOUS ISLAND, Columbia '61.)

for the 50th time . . . and the 75th. By the time, already some years ago, that Ray became assistant to his teenage hero, Willis O'Brien, master technician of the silent classic *LOST WORLD* and the sound classic *KING KONG*, Ray had seen *KONG* 90 times! So it is reasonable to assume that one historic nite in London, where Ray now has regular residence, or in Sicily or Italy while working on 20 MILLION MILES TO EARTH, or even on a brief visit back home to Malibu, Calif., Kong-lover #1 saw his favorite *KING* for the 100th time!

when Ray turned FJA

Ray Harryhausen chaneeyed me into "The HunchbAckerman of Notre Dame" in 1941 and his effective mask won me a prize at the 3rd World Science Fiction Convention that year in Denver. He started out to make me an "Odd John" mask—albino hair, bulging frontal lobes, and all, as described by Olaf Stapledon in his superman novel of the same name—but the mask somehow came to grief (after quite a bit of grief of my own,

lying on my back in his backyard, breathing thru my mouth, my face baking in a plaster mold he was making of it, while his great dog Kong padded around occasionally sniffing me or licking my feet); the Odd John mask was not completed to Ray's satisfaction by the time of my departure for Denver and so a substitution was made of the Hunchback mask which he had previously created.

Somewhere among my 30,000 stills, posters, pressbooks, pocketbooks, scrapbooks, snapshots, etc., I recall a shot of me as the prize-winning Hunchback but I've been unable to unearth it at the time of going to press on *FM* #20. Perhaps in #21 . . .

But I have found a foto made at the time of another Harryhausen Original, a frog-human or *Akka* from the world-famous novel of mystery & monsters by A. Merritt, *The Moon Pool*. (A book, incidentally, which Geo. Pal, Bert Gordon or Walt Disney should film.) The home-made mask was considered sensational in those days and it is to be remembered that it was the product of a 17-year-old boy.



Mighty Mollusk Makes Midget of Man on Nemo's MYSTERIOUS ISLAND (Columbia '61).

Of course "boy" is not quite the proper word: genius.

the genius grows

I continued to see Ray while he was completing his education and becoming more & more engrossed in his hobby, the character of which changed from making masks (he might have been another Pierce or Westmore) to making models.

He took a course in acting at LA City College, primarily to perfect himself in the understanding of how to project the animalistic passions, to master the facial expressions denoting fear, rage, hatred.

During this time he did considerable drawing of what today he probably considers childish doodles, some of which I published in an ancient fanzine of my own called *Imagination!* But, being of a somewhat childlike disposition myself, I have always cherished them, and for years they have graced a hallway (which I call my Ghoulery of Ancestors) in my home. I have temporarily taken 2 of these

teenhood drawings of Ray's from my wall to share with you. For many years it was his ambition to cause someone to faint while looking at his concept called Out to Lunch. Some girls have shrieked, other individuals recoiled in horror; if *you* should be the first person to faint while regarding the picture in these pages, have a friend rush us your name & address and we will air you a bottle of smelling salts by roc-mail.

Harryhausen's horror

Ray made his first monster film short while still in high school. I don't remember this but learned it later from an interviewer, Dolph Sharp, who reported that: "With a borrowed camera and his mother's fur coat stretched on a frame in the backyard, he shot a picture of an animated prehistoric bear. The action was jerky but the illusion was so believable that his mother forgave the unauthorized use of her prize possession."

Today, Ray's mother & dad live in a beau-



Two hungry heads with but a single thought—breakfast!—as "baby" roc hatches from Texas-size egg and puts up a squawk for a couple of scrambled yeggs. (7th VOYAGE OF SINBAD, Columbia '58.)



Cyclops & Dragon battle for their lives in type of animation at which Harryhausen excels. (From 7th VOYAGE OF SINBAD, Columbia '58.)

tiful modern mansion in movie colony Malibu, their son's home built from proceeds of his highly exploitable talent.

"Ray was one of those fortunate, gifted people," continued writer Sharp, "who knew at an early age what his destiny would be and set about preparing himself accordingly."

If Ray ever showed me the prehistoric bear footage I have forgotten it but I do still recall after more than 20 years an impressive Jupiterian monster he created, a kind of *ymir* with wings, and a bit of a battle it did with a spaceship.

Then there was the terrific tentacled slug-like creature he created, patterned after H. G. Wells' description of his *WAR OF THE WORLD* Martians, and the sequence in technicolor which Ray did of the monster emerging from the missile long before Geo. Pal's technicians did their version.

One time in the early 40s Ray invited me over to his place and I spent a fascinating afternoon in his company having the wonders of his workshop and tabletop miniatures explained to me.

Ray took courses in film making at the University of Southern California in Los Angeles, studied sculpture & painting at Hollywood Art Center and the Art Students League in New York. His first job in filmdom was as an animator in 34 for Geo. Pal's *Puppetoons!* Later, for awhile, he produced his own short subjects, a series of 16mm fairy tales in puppet form.

one good joe deserves another

Then came the great date in 1949 when I and other local imagi-movie lovers sat in the first nite audience and saw the first showing of *MIGHTY JOE YOUNG* with our friend Harryhausen's name in large letters—big, bold & clear—on the silver screen. Probably the people wondered why the spontaneous burst of clapping from a little section of the audience at that point; we were applauding "one of our own," a good joe (even if his name was Ray) whose work on *MIGHTY JOE* was his first big step on the way to a career of unique stardom.



The classic battle between ymir & elephant in 20 MILLION MILES TO EARTH (Columbia 1957). Harryhausen at his best.

Foto from Ray Harryhausen's own collection showing his creature from Venus in one of its earlier stages of growth in 20 MILLION MILES TO EARTH (Columbia 1957).



two Rays meet

Somewhere along the way, I am not quite sure when (but I am quite sure it is too early in the morning—1 a.m.—as I write these lines to call up Mr. B. and check with him);—somewhere along the line Ray Harryhausen met Ray Bradbury and they became firm friends.

Ray Harryhausen read these lines in Ray Bradbury's work *The Fog Horn*: "The monster (an amphibious dinosaur) stopped and froze. Its great lantern eyes blinked. Its mouth gaped. It gave a sort of rumble, like a volcano. It twitched its heads this way and that, as if to seek the sounds now dwindled off into the fog. It peered at the lighthouse. It rumbled again. Then its eyes caught fire. It reared up, threshed the water, and rushed at the tower, its eyes filled with angry torment." Warner Bros. purchased the property. It was filmed as *THE BEAST FROM 20,000 FATHOMS* in 1953. Ray Harryhausen animated scenes like these (in Bradbury's own words): "The monster was rearing up. I had a glimpse of its gigantic paws, fishskin glittering in webs between the fingerlike projections, clawing at the tower. The huge eye on the right side of its anguished head glittered before me like a cauldron into which I might drop, screaming. The tower shook. The Fog Horn cried; the monster cried. It seized the tower and gnashed at the glass, which shattered in upon us." If you have not read this exciting short story for which Ray Harryhausen did some of his best animation, you may wish to locate a copy; it has been included in both hardcover & pocketbook form in Bradbury's collection known as *The Golden Apples of the Sun*.

Ray, Ray & FJA attended the preview of *THE BEAST* together. It is my recollection that the idea—thrillingly executed—of having the climax take place in an amusement park, with particular involvement with a rollercoaster, was Ray Harryhausen's own.

To be continued next issue: with verbal and photographic coverage of *IT CAME FROM BENEATH THE SEA*, *EARTH vs. THE FLYING SAUCERS*, *THE ANIMAL WORLD*, *7th VOYAGE OF SINBAD*, *MYSTERIOUS ISLAND* and other great Harryhausen hits,



Tentacles wrap around the Ferry Building's time tower, in San Francisco, as Harryhausen-inspired horror crawls out of the Bay in Columbia's *IT CAME FROM BENEATH THE SEA* (1955).

All Rome trembles before the might of the greatest monster since Caesar in *20 MILLION MILES TO EARTH* (Columbia 1957).





DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

HORRORS, IT'S HERE!

The Haunt Ad Dept.



Horrors of the Screen has arrived, a new amateur 'zine covering the realm of film phantasy.

Now in its first issue, *Horrors of the Screen* offers a wide variety of terror material, including reviews of macabre classics, new releases, biographies of horror personalities, a special Hammer Films section in each issue, fan clubs, new books, special offers and much more. *Horrors of the Screen* is of interest to anyone concerned with horror motion pictures. The collector's edition alone runs over 50 photos in this 44 page magazine. Among the features in the first issue (the cover of which you saw reproduced on pages 2 & 3 of *FM* No. 19) are a review of famous silent horror classics, the biography of VINCENT PRICE and a special

18 page article on Hammer Films' *THE CURSE OF FRANKENSTEIN*. The entire magazine's contents are serious and make no effort to ridicule any films but rather accept them at face value.

Because of the limited circulation, cost of printing, mailing, etc., the publisher, ALEX SOMA, is



forced to charge 50c per copy. Some early customers, so pleased with what they received, have already re-ordered 2 or 3 copies. Forry Ackerman bought 5 for friends!

Send 50c for your copy of this exciting new fanzine to: Alexander Soma, *HORRORS OF THE SCREEN*, 619 Union Ave., Brooklyn 11, N.Y.

Don't miss out on this limited offer!

THE FRANKENSTEIN MONSTER — an exclusive pose of Glenn Strange in elusive "autografoto" form is offered by JOHN ANDREWS, 405 Clark St., Fresno, Calif., for \$1 ppd. Johnny has more than one copy of this great signed still so don't hesitate to order yours . . . The book *DRACULA* and fotos of BELA LUGOSI from the same film are sought by JOEL BLOCK, 1946 - 75th St., Brooklyn 4, N. Y. . . . The fictional forms of DR. CYCLOPS, *THIS ISLAND EARTH*, KING KONG and *THE CREATURE FROM THE BLACK LAGOON* are greatly desired by DANNY COLE of 818 - 7th Ave. N.E., Calgary, Alberta, Canada

HELP—MEN FROM MARS (the script of the world famous Orson Welles' *WAR OF THE WORLDS* broadcast) plus *THE HORROR BEHIND THE PANEL*, both together in the first edition of a long out-of-print magazine from 1939, \$1.50 per copy ppd. from BOBBY BENSON, 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . \$3 for any 4 issues of *FAMOUS MONSTERS* before No. 9 is the offer of DALLAS GARRED of 662 Wolfs Lane (1), Pelham, NY, who also says he'll pay a good price for monster fotos . . . Dream or nightmare? GARY DREHER, 6402 Ridge Rd., Clarendon Hills, Ill., says he will part with all his back issues of *FM* — send no cash, just a bid for the bunch . . . *FM* No. 3 sought by RICHARD VOLIGNY,

2134 - 34th Ave., Oakland, Calif. . . RONNIE GOUGH of 6738 S.E. 21 St., Portland 2, Ore., offers \$1.75 for *FM* No. 1, \$1.50 for No. 3, \$1.75 for No. 4 and \$1.50 for No. 6 . . . CHAS. MARRONE of 85-30 - 89th St., Woodhaven 21, N.Y., has 8 old used hard cover copies of *DRACULA* for sale; says "send letters, no money" . . . Wanted—Members for the official BORIS KARLOFF FAN CLUB, 2 years old, 200 strong, international in scope, club paper (*THE KARLOFF COURIER*)—send stamped, self-addressed envelope for full particulars to President BILL WARD, 719 Mountain View Ave., Monrovia, Calif.

For membership in *GHOST, INC.*, send s.a.e. (stamped-addressed envelope) to Pres. RONNIE READING, Pleak Rd., Richmond, Texas. Include foto of yourself . . . BILL RYAN, 1247 Dellwood Dr., Westlake, Ohio, doesn't want much, only old BATMAN and DR. MIDNITE comics, fotos of LON CHANEY as *THE PHANTOM OF THE OPERA*, nos. 1-3-4 of *FM* and stills of the *FRANKENSTEIN* monster (any actor) . . . BENNY ROBERTSON needs your help to build up a collection of sci-fi, horror & monster stills, pressbooks, posters, clippings and what-have-you "second only to Forrest J Ackerman's." If you can help out Benny, write him at 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . Monster Lover (who forgot

to sign his name) at 804 W. Idlewild, Tampa, Fla., nevertheless wants to purchase *FM* 1-3-4-5-6 . . . Stills, posters, etc. from silent serials of all sorts are earnestly sought by DAN LEVITT of 7520 Romaine St., Hollywood 48, Calif. . . .

Actual Portraits in Oil of your favorite monster, creature, thing or actor may be obtained at very reasonable prices (varying with size) from **MONSTER OIL PORTRAITS**, P.O. Box 824, Burney, Calif. Artist **DAVID SIBSON** says, "I am privileged to quote Editor Ackerman himself, who said of my work: 'I am very pleased with your painting of Bela Lugosi as the leader of the manimals in ISLAND OF LOST SOULS. I believe my old friend Bela would have been impressed and that you are well on your way to becoming another Nuetzell. Any monster fan should certainly be well satisfied with one of your copy works.'" Address inquiries (with s.a.e.) to **MONSTER OIL PORTRAITS** at address above . . . Pix (inexpensive) of

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ANSWER MAN POSES WITH UNIDENTIFIED MANSTER

Laurence Rirkin: **LON CHANEY** died 26 Aug. 1930, age 44.

Fred Johnson: You can find fotos of **KARLOFF** as **THE MUMMY** in *FM* 1 & 4.

Richard Klink: **BELA LUGOSI** died 16 Aug. 1956.

Tim Lavelle: In the original **DRACULA** Edward Van Sloan was Dr. Van Helsing and David Manners was Jonathon Barker.

Barry Kessler: **BORIS KARLOFF** is 75. **THE FLYING SERPENT** was shot to death in flight by the hero.

Gary Lieberman: You can find a picture of the 3-eyed mutant of **THE DAY THE WORLD ENDED** in *FM* No. 3, p. 13.

Dorothy Westcott: **FORRY ACKERMAN** was born 24 Nov. 1916, will be 46 this year.

Len Michiels II: You can see a picture of the **ANGRY RED PLANET's** **Bat-Rat-Spider** on p. 11 of *FM* No. 7.

Michael Thomas: **ROBERT BLOCH** was born on a motor-psycho while passing thru Chicago on his way to Weyanwega, Wisc., on 5 Apr. 1917.

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Yes, YOU, with this issue in your hands.

Or—pardon me—are those claws? Excuse me yelling at you, but I wanted to make sure I caught your attention. Now if you're already enrolled in the FAMOUS MONSTERS CLUB, this isn't news to you; but if you're one of those poor unfortunate unorganized Little Monsters who doesn't have

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Can you outwit Dr.acula?

In a number of past issues we have published popular SCREAM TESTS but these have frankly been designed more for larks than for determining readers' genuine knowledge of monster films. Now, for the first time, acceding to the many requests for a serious quiz on creature pictures, we present this game of a quarter hundred questions and answers, created to test

the extent of your familiarity with titles, actors, characters, etc., of famous monster films. If you score 75% or higher, you are entitled to think of yourself as an M.D.—Doctor of Monsterology. On the other hand, if you fail to score at least 75%, you are a D.M.—Dead Monster!—and as such should research all back issues of FM before attempting our next test!

1. Boris Karloff was in both **BLACK FRIDAY** and **THE BLACK SLEEP**: true or false?
2. Elsa Lancaster played **THE BRIDE OF FRANKENSTEIN**: true or false?
3. **THE BODY SNATCHER**, costarring Karloff & Lugosi, was based on a novel by Jack Finney: true or false?
4. **WEIRD WOMAN**, starring Lon Chaney Jr., was from the novel "Conjure Wife" by Robert Bloch: true or false?
5. **THE AMAZING COLOSSAL MAN** was the sequel to **WAR OF THE COLOSSAL BEAST**: true or false?
6. Bela Lugosi's real name was Bela Blasko: true or false?
7. Wm. Alland played the Mutant in **THIS ISLAND EARTH**: true or false?
8. **THE SHE CREATURE** starred Maria French and was produced by Bert I. Gordon: true or false?
9. Irving Pichel, who had a prominent part as an actor in **DRACULA'S DAUGHTER**, was the director of **DESTINATION MOON**: true or false?
10. **THE DEVIL DOLL** was based on A. Merritt's "Creep, Shadow!", starred Erich von Stroheim: true or false?
11. Dr. X starred Geo. Zucco: true or false?
12. One of the following did not play in the various versions of **DR. JEKYLL & MR. HYDE**. Which one? John Barrymore, Emil Jannings, Spencer Tracy, Fredric March.
13. Robby the Robot was introduced in the film **THE DAY THE EARTH STILL STOOD**: true or false?
14. In which film did Lon Chaney Jr. appear, **CYCLOPS** or **DR.**

- CYCLOPS**?
15. "The Edge of Running Water" was the basis of which Karloff film?
16. **REVENGE OF THE CREATURE** was the 3d in the **CREATURE FROM THE BLACK LAGOON** series, following **THE RETURN OF THE CREATURE**: true or false?
17. Simone Simon starred in **THE CAT PEOPLE**. Who played her role in **THE CURSE OF THE CAT PEOPLE**?
18. **THEY CAME FROM OUTER SPACE** was based on an original screen treatment by Ray Bradbury: true or false?
19. The last of his pictures that Bela Lugosi was alive to see was: **BRIDE OF THE MONSTER**? **THE BLACK SLEEP**? **PLAN 9 FROM OUTER SPACE**?
20. Fay Wray & Vincent Price costarred in **THE MYSTERY OF THE WAX MUSEUM**: true or false?
21. Which one of the following did not appear in **THE OLD DARK HOUSE**? Claude Rains, Boris Karloff, Raymond Massey, Charles Laughton?
22. Robert Louis Stevenson's **MURDERS IN THE RUE MORGUE** starred Bela Lugosi: true or false?
23. **THE UNHOLY 4**, with Lon Chaney Jr., was a remake of his Father's silent **UNHOLY 3**: true or false?
24. Boris Karloff & John Barrymore were in **THE MAD GENIUS**: true or false?
25. The name of this magazine (no fair peeking) is **FAMOUS MONSTERS**: true or false?

ANSWERS TO MONSTERLOGY QUIZ

1. False; he was in **BLACK FRIDAY** only; Lugosi (among others) was in **THE BLACK SLEEP**.
2. False; **THE BRIDE OF FRANKENSTEIN** was played by (spelling) Elsa Lanchester.
3. False; Robert Louis Stevenson authored the story; it was "The Body Snatchers" that Jack Finney wrote, which on the screen became **THE INVASION OF THE BODY SNATCHERS**.
4. False; Fritz Leiber Jr. wrote it.
5. False; just the other way around.
6. False; Bela Blasko.
7. False; Wm. Alland was the producer.
8. False; Maria English starred in the Alex Gordon production.
9. True.
10. False; the book was "Burn, Witch, Burn!"; the star, Lionel Barrymore.
11. False; Lionel Atwill.
12. Emil Jannings.
13. False; Robby first appeared in **FORBIDDEN PLANET**; and the picture was **THE DAY THE EARTH STOOD STILL**, not **STILL STOOD**.
14. Bert Gordon's **CYCLOPS**; Albert Dekker was the star of **DR. CYCLOPS**.
15. **THE DEVIL COMMANDS**.
16. False; there was no **RETURN OF THE CREATURE**; there was a **CREATURE WALKS AMONG US**, which was the 3d and final film of the trilogy.
17. Simone Simon!
18. False; Bradbury's 28,000 word treatment was for **IT CAME FROM OUTER SPACE**.
19. **THE BLACK SLEEP**, which he attended with his wife, son (Bela Jr.), No. 1 fan (Richard Sheffield) and editor of FM, among others. A short time later, before **PLAN 9** was released (originally previewed as **GRAVE ROBBERS FROM OUTER SPACE**), Lugosi lay dead in his Dracula cape in a funeral parlor a few blocks from the theater which had premiered his picture.
20. False; Fay Wray was with Lionel Atwill in **THE MYSTERY OF THE WAX MUSEUM**; Vincent Price starred in **HOUSE OF WAX**, its remake.
21. Claude Rains got left out of the house.
22. Bela Lugosi played Dr. Mirakle in **MURDERS IN THE RUE MORGUE**, alright, only Edgar Allan Poe wrote it—not Stevenson.
23. There was an **UNHOLY 4** with Paulette Goddard but it had nothing to do with either the silent or talking version of the Tod (author) Robbins-Tod (director) Browning **UNHOLY 3**, both of which starred Lon Chaney Sr.
24. True.
25. False! Unless the printer goofed it's not **MONSTARS** (that's a magazine devoted to Scotch stars like Hoot Gibson and Hoot Mon) but still **FAMOUS MONSTERS**

GENUINE ALL-NYLON U.S. AIR FORCE SURPLUS 22-FOOT PARACHUTE

WOW!



**COMPLETE WITH WHITE SHROUD LINES!
REINFORCED SEAMS THROUGHOUT!
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NOW FOR THE FIRST TIME you can own a genuine, brand-new CARGO PARACHUTE originally made for the U.S. Air Force at an estimated cost of \$50.00 each. THIS IS THE REAL THING—purchased by us at a special surplus sale. Each PARACHUTE is constructed of specially reinforced orange & white nylon—and is complete with sturdy shroud lines. The nylon cloth alone is worth more than the price of the entire parachute! The cloth can be used as a PLAY TENT, COVER, etc., or hang it in your den or play-room. LIMITED QUANTITY of these valuable parachutes available at **ONLY \$2.95**

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ALL PLASTIC ASSEMBLY KIT

YOU ASKED FOR IT—AND HERE IT IS: A COMPLETE KIT of molded styrene plastic to assemble the world's most FAMOUS MONSTER—Frankenstein! A total of 25 separate pieces go into the making of this exciting, perfectly-scaled model kit by Aurora, quality manufacturer of scale model hobby sets. The FRANKENSTEIN MONSTER stands over 12-inches when assembled. You paint it yourself with quick-dry enamel, and when finished the menacing figure of the great monster appears to walk right off the GRAVESTONE base that is part of the kit.

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CUFF LINKS
& TIE TACK SET
TO "KEEP AN EYE
ON THINGS"



They look absolutely real—and you'll have a tough time convincing friends they aren't—when they see a pair of these eyes peering out from the cuffs of your shirt or from your tie! Hand-molded & hand-tinted by a European family that's been doing this for over a hundred years. They're enough to frighten anyone just by leaving them on a table. Both cuff links and the tie tack—all for \$3.95 plus 25c postage.

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MONSTER MAIL ORDER

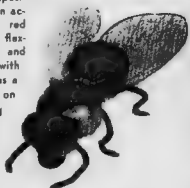
DRACULA RUBBER BAT

Enough to scare Dracula himself. This rubber bat comes with a suction cup that when stuck on the wall or laid on the bed will cause nothing but grief to the poor victim who walks in unexpectedly. Full price only 75¢ each. Circle No. 3



GIANT FLY

Realistic fibre-composition 8" model of an actual FLY. Large red eyes, green body, and transparent wings with black veins. FLY has a rubber suction-cup on its nose—enabling you to tick it on any surface. Full price only \$1.98. Circle No. 2 in coupon.



SHOCK MONSTER

Here's a mask that will shock people out of a year's growth! Erie's green skin, black twisted hair, yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only \$2.00 Circle No. 18 in coupon.



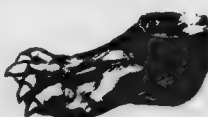
MONSTER HAND

These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victims. (The werewolf on the cover of #3 issue is wearing them.) Full price only \$1.50 each hand, or \$3.00 for a complete pair. Circle No. 4 in coupon.



MONSTER FOOT

Grotesque feet are giant else to go on over shoes. Made of latex rubber and horribly painted, these ghastly "feet" will frighten all. Circle a riot wherever you wear them. Full price only \$1.50 each foot, or \$3.00 for a complete pair. Circle No. 5



GIRL VAMPIRE

A white-canted monstrosity with long black hair and blood lips. Perfect for girl-ghouls to wear when scaring family and friends. Even Mom will have fun wearing this to scare bill collectors away! Only \$1.49 Circle No. 19



WEREWOLF SHRUNKEN RING

A sick-looking ring that is worn on the finger. You blow into it and it gives off a terrific whirl makes the sound of a powerful storm. Reminds the "cry of the werewolf." Perfect for secret club members. Only 75¢ each. Circle No. 7

Authentic KING KONG Replica

8" High Hollywood Collector's Item — In Natural Color. Mounted on Base. KONG-LIKE creation was especially designed to serve as a SECRET BANK! A slot in the back of the ape's neck takes over \$20.00 in coins. Full price only \$1.98. Circle No. 6 in coupon.



TEENAGE WEREWOLF

A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, hairy-type face with mouth open showing seven razor-sharp teeth! Only \$1.49 Circle No. 20.



HORRIBLE HERMAN

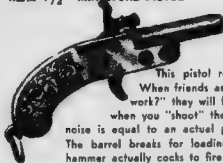
FRIGHTENING ASIATIC INSECT

Let people look inside this 2 1/4" box, then watch them faint! Inside is a horrible-looking type of insect with a fur body, scaly head, red eyes, and twin tendrils coming out of the head. You can make him lift his head and move around! Looks absolutely alive! Only 75¢ each. Circle No. 10.



REAL 1 1/2" MINIMATUE PISTOL

This pistol really fires! When friends ask "Does it work?" they will be startled when you "shoot" them—as the noise is equal to an actual pistol shot. The barrel breaks for loading and the hammer actually cocks to fire the SAFE. LOUD BLANK when the trigger is pulled. Comes complete with 25 FREE blanks. Only \$2.98. Circle No. 9 in coupon.



ONE-EYED CYCLOPS

A big blue-green eye in the middle of the forehead! Nothing like it anywhere! Walk down the street with this mask on and watch the people run. Inevitable alits all-round you to see out of both your eyes. Only \$1.49 Circle No. 21.



HOW TO HAVE A SPOOK SHOW IN YOUR OWN HOME

This easy-to-read booklet shows how you can create realistic supernatural tricks in your own living-room without special props. Turn on the lights and work these chiller-chiller stunts with family & friends. Ten great tricks. Only \$1.50. Circle No. 1 in coupon.



TWO LIVE SEA HORSES

This wonder of nature lives along the Florida Coast, and are the only known creatures to swim in the upright position. Only marvel of their "armor-plate" skin. Just enclose \$3.50 for a mated pair of sea horses and free food and complete instructions will be rushed to you by air mail from Florida. . . . Live delivery is guaranteed. Circle No. 8 in coupon.



GHOUL

Eerie green and yellow ghoul looks as if he just rose up out of the earth! Enlarged ears and mouthful of horribly large teeth, plus droopy, mummy eyes make this new mask a collector's item! Only \$1.49. Circle No. 11.

MASKS

MASKS!

FAMOUS MONSTERS mail order department features exciting items for all true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scaring friends and family silly!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face, producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

It's easy to order the masks and other items: just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases, the 25c pays for only part of the postage. **WE PAY THE REST!** All merchandise guaranteed. Sorry, no C.O.D.'s.

LAGOON MONSTER

Horri-fy-ing greenish over-the-head mask covers entire face; needs no elastic to keep on. Terrific shocker, with yellowish & red features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only \$2.00. Circle No. 12 in coupon.



HORRIBLE MELTING MAN

Here's a great one! Inspired by the **HOUSE OF WAX**, this mask will startle anyone who sees it. Half of the face appears to be melting onto the floor! Only \$1.49. Circle No. 14.



SCREAMING SKULL

This grinning, bone-colored skull has white hair and deep, black eyes to make it one of the scariest masks ever designed. Only \$1.49. Circle No. 15.



GORILLA MONSTER

Imitation black hair and a mouth full of gorilla teeth make this ape mask a real horror creation. Be the King Kong of your neighborhood. Only \$1.49. Circle No. 16.



SUPER FRANKENSTEIN MASK

COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of **Famous Monsters #1**. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only \$3.98. Circle No. 17.



FRONT VIEW



SIDE VIEW

MUMMY

Greenish, terrifying likeness of famous Khairis, covered with ritting band-ages. Eerie yellow teeth & blue-green eye sockets. Very authentic. Only \$1.49. Circle No. 22.



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Please send via **FIRST CLASS MAIL**, for which I enclose 25c additional.

Draw a circle around the number of each item you want:

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Full Face FRANKENSTEIN



Original Frankenstein mask — the kind used in Hollywood. Green with red lips and scars. Silver bolts on neck and forehead. Only \$2.00. Circle No. 18.

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FOR SHOWING
IN YOUR
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A COMPLETE COLLECTION of HORROR & MONSTER MOVIES

THE BRIDE OF FRANKENSTEIN



Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!

THE CREATURE FROM THE LAGOON



In the Amazon jungle a living creature from 150 million years ago threatens a party of archaeologists. See the furious spear-gun battle to capture it in the Black Lagoon.

KILLER GORILLA



—see the daring capture of the savage bloodthirsty gorilla, actually captured and photographed on safari in darkest Africa—in one of the screen's most breath-taking scenes!

IT CAME FROM OUTER SPACE



A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthly monsters back to outer space.

ABBOTT AND COSTELLO MEET FRANKENSTEIN



Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

BATTLE OF THE GIANTS



Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthly monsters engage each other in battle.

- ☐ I want the 8 mm BRIDE OF FRANKENSTEIN. Enclosed is \$5.75 plus 25c for handling.
- ☐ I want the 16 mm BRIDE OF FRANKENSTEIN. Enclosed is \$10.75 plus 25c for handling.
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- ☐ I want the 16 mm KILLER GORILLA Enclosed is \$10.75 plus 25c for handling.
- ☐ I want the 8 mm A. & C. MEET FRANKENSTEIN. En-

closed is \$5.75 plus 25c for handling.

- ☐ I want the 16 mm A. & C. MEET FRANKENSTEIN. Enclosed is \$10.75 plus 25c for handling.

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ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE



A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and lures Scotland Yard on a zany chase after the real madman! Only \$5.75 for 8mm, \$10.75 for 16mm.

BORIS KARLOFF in THE MUMMY



In 1932 Hollywood wrapped Boris Karloff in 150 yards of rotting gauze; for 6 hours they sprayed his face with chemicals & baked it with clay. The result: THE MUMMY—a screen horror classic! Only \$5.75 for 8mm, \$10.75 for 16mm.

COMPLETE EDITION

SEE IT IN YOUR OWN HOME!

8mm(160 ft) 16mm(320 ft)

Now you can own and show these COMPLETE films right in your own home! Truly classics of the motion picture screen!

WAR OF THE PLANETS

Complete Edition — 8mm

160 feet; 16mm — 320 feet



Desperate men from a strange universe kidnap a noted scientist to help stem the unearthly furies of an outlaw planet. A powerful barrage of exploding missiles follows his remarkable escape. Only \$5.75 for 8mm, \$10.75 for 16mm.

ABBOTT & COSTELLO IN ROCKET & ROLL

Complete Edition — 8mm

160 feet; 16mm — 320 feet



A runaway rocket ship, flying saucers and beauties of Venus drive Abbott and Costello along a riotous orbit of dizzy fun for some hilarious maneuvering in outer space! Only \$5.75 for 8mm, \$10.75 for 16mm.

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Enclosed is \$5.75 plus 25¢ for handling.
- ☐ I want the 16 mm A & C MEET J & H
Enclosed is \$10.75 plus 25¢ for handling.
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Enclosed is \$5.75 plus 25¢ for handling.
- ☐ I want the 16 mm WAR OF THE PLANETS.
Enclosed is \$10.75 plus 25¢ for handling.
- ☐ I want the 8 mm A & C IN ROCKET AND ROLL.
Enclosed is \$5.75 plus 25¢ for handling.
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Enclosed is \$10.75 plus 25¢ for handling.

- ☐ I want the 8mm THE MUMMY.
Enclosed is \$5.75 plus 25¢ for handling.
- ☐ I want the 16mm THE MUMMY.
Enclosed is \$10.75 plus 25¢ for handling.

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LON CHANEY IN THE "PHANTOM OF THE OPERA"

The original Lon Chaney's performance in the movie PHANTOM OF THE OPERA is ranked as one of the best classics of the silent films. Now—for the first time anywhere—you can show in your own home the famous 100 feet of film depicting the thrilling "Unmasking Scene" that takes place when Mary Philbin rips the mask from the Phantom's face in the

underground dungeon beneath the opera house! Exposed for the first time is the hideous, grotesque face of the Phantom—played by Lon Chaney, wearing the masterpiece of makeup he created just for this picture! Every collector and horror fan will want to own this thrilling role of film—available in either 8mm or 16mm—your choice:

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Rush my PHANTOM OF THE OPERA film to me by return mail I enclose \$4.95 for 8mm, or \$5.95 for 16mm, plus 25¢ postage and shipping charges.

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- ★ Sturdy All Steel Construction
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Here is a precision motion picture projector that will show color or black and white films right in your own home! Sturdy, not a toy, completely portable for showing anywhere in or out of the house. Reel holds 200 feet of any 8mm film (like the PHANTOM OF THE OPERA film shown in above ad). No plugs or connections to bother with—runs on inexpensive flashlight batteries. Projects real pictures on any surface. Show home movies to friends, at parties, etc. Perfect entertainment! Guaranteed in full

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COMPLETE OUTFIT INCLUDES:
Battery Powered, Hand-Driven 8mm Projector that projects Movies in Action—Two Standard Flashlight Batteries—25 Feet of Movie Film Subject—Lithographed Fibre-Board Table Top Screen With Attached Easel Stand.



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EXCLUSIVELY FOR FAMOUS MONSTERS



Here is your monster mark of distinction you'll wear with pride! A fabulous sculptured metal Frankenstein head, mounted on a one-inch case hardened steel buckle with silver mirror finish. Comes complete with a one-inch wide top quality black adjustable elastic belt. Please give size of your waist with your order.

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THE RADIO BROADCAST
THAT SCARED AMERICA!

THE WAR OF THE WORLDS



An LP recording of the original
Famous Orson Welles broadcast

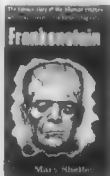
Intended as a Halloween prank, this broadcast caused mass hysteria throughout New York and New Jersey. People abandoned their homes and fled—all roads were jammed, and never before had people in all walks of life become so suddenly disturbed as they did on this night. The original broadcast took place on the evening of October 30, 1938.

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NEW PAPERBACKS! NEW PAPERBACKS!

FRANKENSTEIN



"The Monster Awakes. The artificial body I had constructed with such care lay lifeless before me. My goal was in sight. I began to read the thrilling, chilling words of this masterpiece just as it was written in the original manuscript."

DRACULA



He was a vampire. To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. This extraordinary horror tale tells the story of people caught in the spell of Count Dracula's strange powers.

PREMATURE BURIAL



As Guy Carrell's coffin was laid to rest, his brain screamed—"It am not dead!" But life remained on in his fevered mind, in his tormented eyes. To those at his graveside—including his beautiful bride Emily—Guy Carrell was a corpse.

POE'S TALES OF TERROR



Grim, ghostly, spine-chilling, nerve-racking horror in these terrible tales you will remember with shuddering dread every time you're alone in a dark house or on a deserted street listening to the whispering, ominous sounds of night.

TALES OF LOVE & HORROR



A magnificent collection of horror stories to chill the grisly in heart Edited by Don Congdon, this paperback is one of the best in the Ballantine CHAMBER OF HORROR SERIES. If you liked SARDONICUS—you'll love this one!

THE PIT & THE PENDULUM



A castle that torture built, whose dungeon walls still sweated blood... A family terrified by the awful secret they shared and the man who challenged a nightmare—and dared to face its horror, alone.

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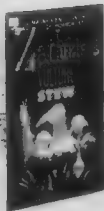
HERE'S MORE EXCITING PAPERBACK BOOKS!

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Nine great tales of horror by Fritz Lieber, Jr. Bone-chilling stories of ancient evils who come to life wherever and whenever violent human emotions call them into being, to feast on the grisly terror of their hapless victims. Sheer mayhem! Real terrors that exist in large cities! Read this one at your own risk!

ZACHERLEY'S VULTURE STEW



Once again, ZACHERLEY dares to present a macabre concoction of superior horror stories. This collection will chill, sally, delight and paralyze — speaking for Zacherley always does! With ghastly humor, the result is sheer mayhem. As a must collector's item!

INVISIBLE MEN



Invisibility is an idea which has enchanted mankind for ages—and is the perfect ingredient for a chilling horror. No wonder that some of the great writers have written on this theme! Among the very best are lurking in this paperback.

TALES TO BE TOLD IN THE DARK



Do you have a secret desire to chill blood, single spines? Here are ten stories by the masters of horror, with hints by the editor on reading them aloud to your own circle. You'll be the life of the wake.

DEALS WITH THE DEVIL



Have you ever considered making a deal with the devil to gain your most eager desires? And yet not finally have to pay the price? Here is a collection of 12 terrifying tales about those who did and those who succeeded.

VILLAGE OF THE DAMNED



Here is a great story of children fathered by fiends unknown — blonde, blue-eyed monsters who could be our masters tomorrow. The terrifying original story that was made into the hit MGM movie — one of the outstanding films of the year. Enough to scare the bravest reader!

THE DOLL MAKER



A tale of piercing terror about the agony of a poor victim who cannot escape the strange mastery of an egomaniac practicing unknown horrors. A graphic, emotional short novel of weird and chilling characters that seem absolutely real — by a new author of frightening tales: Sarban. Don't miss this!

SOME OF YOUR BLOOD



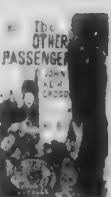
Another great modern horror story by Theodore Sturgeon — one of the most exciting authors of the terrible tale. Here is a short horror novel that reaches a haunting intensity. A brilliant novel of modern times that will play fantastic tricks with your imagination. The best from the master of fantasy!

ZACHERLEY'S MIDNIGHT SNACKS



Zacherley's own choice of short stories featuring a brew of ghouls, vampires, ghosts & creatures as horrible as you would want to meet—with special cheering notes on each from old Zach himself.

THE OTHER PASSENGER



Selected short stories calculated to chill the blood. Like the hero of The Other Passenger, you suddenly feel beyond the yellow circle of your reading lamp there's something waiting, waiting to pounce. The bristles on the back of your neck rise up, a shiver runs down your spine . . .

THINGS WITH CLAWS



Here's one we could not put down until the last page was read! An absolutely fascinating collection of stories having to do with "clawed" creatures with murderous motives. Truly terrifying tales of worlds we dream about but wouldn't want to visit—and the creatures that inhabit these dream worlds!

NIGHTMARES



Weird tales by Robert Bloch are unique in the literature of terror. Millions of readers have been fascinated by his macabre masterpieces in magazines, books, motion pictures, radio and television. He has won the "Hugo" trophy for the year's best short story, the Edgar Allan Poe Special Award of the Mystery Writers of America.

CREEPS BY NIGHT



These are very special tales of horror. They are introduced by the late Dashiell Hammett, called by The New York Times one of America's greatest craftsmen of suspense. They include masterpieces by the most renowned experts of terror. They will give you hours of "deliciously shocking" reading. These weird tales are for the true horror fan.

THE MACABRE READER



Dance of Death, that fearsome carnival of the skeletons, wearing their gruesome evils in and out of the lives of the living, summarizes the essence of each of these shock masterpieces. Here are stories of terror from the lingering horrors of ancient Egypt to the unnamed monsters of the frigid cold and the tropic jungle.

MORE MACABRE



Specialty designed to curdle your blood . . . That's this book. We call it MORE MACABRE, because that's what it is. The stories selected here are as ghastly as any you'll find in print anywhere. They are the kind that will seek out that special little point of fright hidden in your soul—and prod it out, shivering, in to the night.

GREATEST ADVENTURE



When a sea captain brought a baby of noisour to the home of a wealthy, brilliant scientist, it triggered off an expedition that well-deserves the title of THE GREATEST ADVENTURE. For the trail of that little creature led straight into the unexplored, shaken Antarctic to a lost world overrun with monsters!

ANY

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MORE PAPERBACKS!

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SARDONICUS—what was the secret that kept his house in terror? **SARDONICUS**—why did he wear a mask? **SARDONICUS**—what his wife ever seen his face? **SARDONICUS**—who was this man?



A TALE OF GOTHIC HORROR
AND MONSTROUS DEEDS

THE CLOCK STRIKES 12

H. Russell Wakefield presents a series of stories in the realm of the supernatural which are all the more nerve-chilling because they have their roots in reality. Great tales of the macabre and the unbelievable that will hold you in their spell!



ALONE BY NIGHT

ENTER THE WORLD OF THE SUPERNATURAL teaming with very special dances of its own, so rich in gory variety that the heart thuds loud, sweat breaks, the cringing mind searches shudderingly for the next ghastly manifestation in this tome of terrifying stories



RINGSTONES

Buried deep in the reaches of vast antiquity lie the ancient customs, the vicious games, the laws of the privileged lords and his enslaved minions. Sarben's preoccupation is chiefly with the remote brooding past but jealously invades the present through the sanity of the heroine



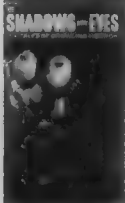
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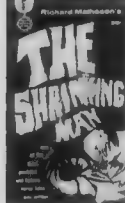
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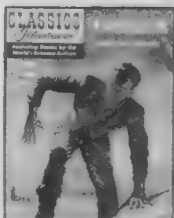
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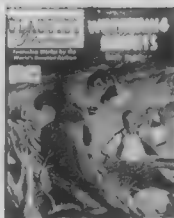
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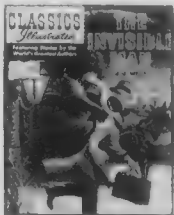
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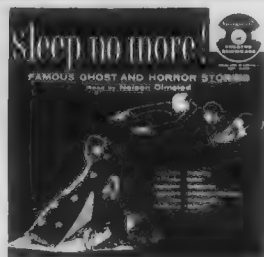
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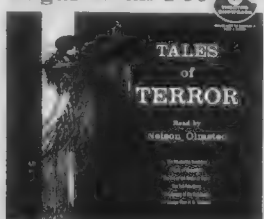
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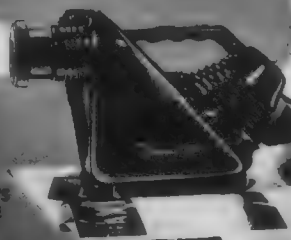
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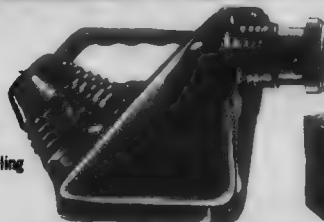


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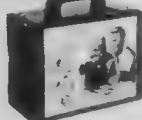


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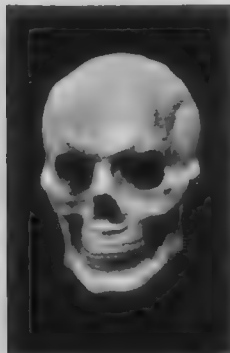
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sor Darwin
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ly called 'Ve-
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from the rapid-
ity and force of
its movements,

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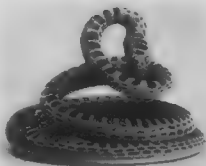
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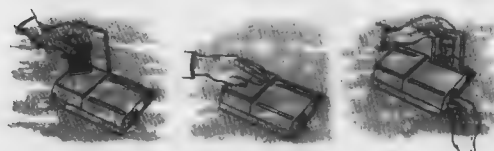
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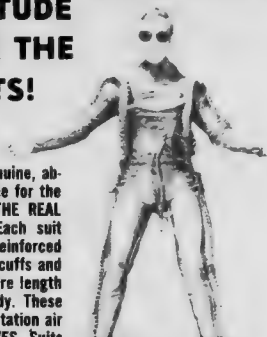
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